

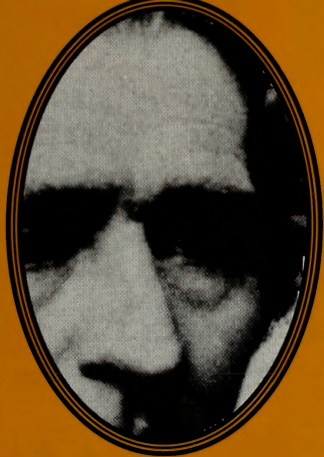
Your
1999-2000



North
Carolina



Symphony
Book

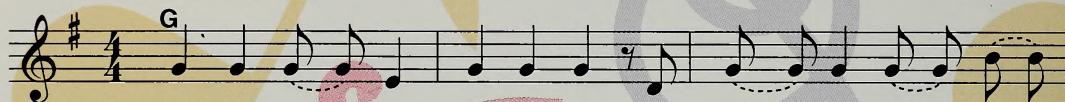


Let's Sing!

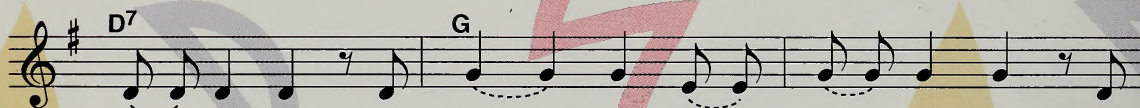
Old Dan Tucker

With a lilt (♩ = 92)

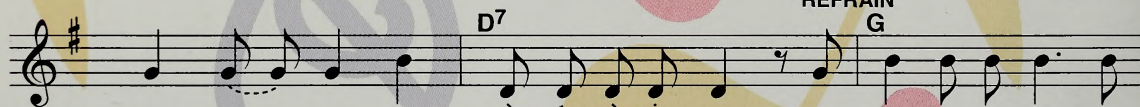
Words and music by Daniel E. Emmett



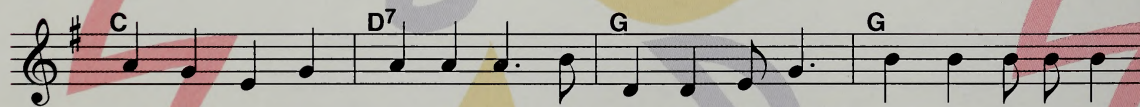
1. Come to town— the oth - er night, I heard— the noise— and—
2. Old Dan Tuck - er come to town, A - rid - in' a bil - ly goat,—
3. Old Dan Tuck-er's a fine old man, He washed— his face— in a



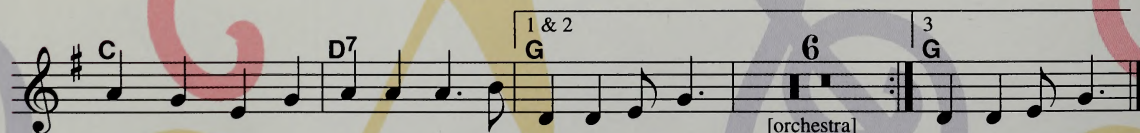
saw the flight, The watch - man was a - run - nin' 'round, Said
lead-in' a hound. The hound— barked and the bil - ly goat jumped, And
fry - in' pan. He combed his hair with a wag - on wheel, And



Old Dan— Tuck - er's come to— town.
threw old— Dan right strad - dle of a stump. } Get out of the way of
died with a tooth - ache in— his— heel.




Old Dan Tuck - er, He's too late to get his sup - per. Sup - per's o - ver and



break-fast's cook - in', Old Dan Tuck - er stands a-look - in'.

stands a-look - in'.



The North Carolina Symphony

Gerhardt Zimmermann, Music Director and Conductor
William Henry Curry, Associate Conductor
Benjamin Swalin (1901-1989), Conductor 1939-1972

1999-2000 Education Concert Program

Hector Berlioz
Camille Saint-Saëns
Aaron Copland

Roman Carnival Overture
Danse macabre, Op. 40
Rodeo: "Saturday Night Waltz", "Hoe-Down"

Songs:

Daniel E. Emmett
Arr. Terry Mizesko

"Old Dan Tucker"
Instrumental Group
Audience and Orchestra
"America the Beautiful"
Audience and Orchestra

Katherine Lee Bates
and Samuel A. Ward
Arr. Arthur Luck

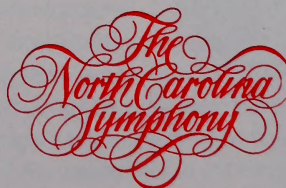
Additional musical selections will be announced at the concert.

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Hector Berlioz

(1803-1869)

Thomas Jefferson was president of the United States when Hector Berlioz (*ek-tor' bear'-lee'-oze'*) was born in a little town near the French Alps. Hector's father, a doctor, home-schooled his son and planned for him to become a doctor too. Dr. Berlioz was also an amateur flutist and gave Hector flute lessons.

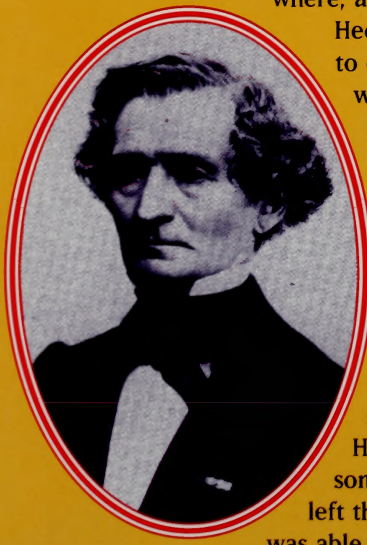
The boy was an excellent student, but of all his subjects, music interested him the most. On his own, Hector found a teacher to give him guitar lessons, and at twelve, he began to compose. When he was fifteen he sent one of his compositions to a publisher in Paris, and it was accepted for publication.

In 1821 Hector left for medical school 250 miles away in Paris. It was not long before he developed a hatred for medical school, especially when he had to dissect a dead body. However, he loved Paris because there were concerts everywhere, and he was able to hear great music every day.

Hector tried his best to become a doctor, but his desire to compose was too strong. He told his father that he would rather be a dead composer than a live medical student. His parents were terribly upset when he quit medical school, and they stopped sending him money. The twenty-one-year-old Hector had a very difficult time supporting himself and earned money by giving lessons, singing in a chorus, and writing music reviews for newspapers.

At twenty-two, Berlioz was accepted into the Paris Conservatory (a conservatory is another name for a school of music). It was an excellent and difficult school, and Berlioz became one of its prize students. He astounded his teachers with his abilities and upset some of them with his bold and unusual music. After he left the conservatory, he rapidly became successful and was able to support himself as a composer.

Berlioz became the most respected composer in France and influenced composers all over Europe. A famous violinist gave him a large gift of money and said, "Beethoven is dead, and Berlioz alone can revive him." Berlioz wrote a text-



book on the instruments of the orchestra that is still used today.

Berlioz was a dignified man with a sharp nose and an impressive head of hair. He loved to hike in the Alps and to sleep outdoors, even in rain and snow. He was very emotional and could be moved to tears by beautiful music.

In spite of his professional success, Berlioz' personal life was not a happy one. He was married twice, but both wives as well as his only child died. He was ill the last several years of his life and became depressed because he considered himself a failure. Today he is considered one of the most brilliant and influential composers of all time.

Roman Carnival Overture

Most composers before Berlioz such as Bach, Haydn and Mozart were keyboard players. Since Berlioz could not try out his compositions at the piano or organ, he became very good at hearing them in his head. He was so good that he could imagine all the sounds of the instruments of the orchestra in any combination. This ability allowed him to create music that was new and different. Some stuffy music professors and newspaper critics thought he was breaking all the rules, but concert audiences thought his music was wonderful. They still do today.

Berlioz composed the Roman Carnival Overture in 1843 based on melodies from his opera *Benvenuto Cellini* (*ben-ven-oo'-toe chel-lee'-nee*). The 1835 opera had not been very popular, but Berlioz used some of its best music for this overture. He was trying to create the feeling of a Roman street carnival where there is always singing and dancing. After the short, fast introduction, there is a long slow section based on a love song from Act I of the opera. The fast section that follows is based on a dance from Act II called a saltarello (*sahl-tah-rel'-low*). A saltarello is an Italian folk dance that involves a lot of jumping and hopping.

When Berlioz conducted concerts of his music, he liked to end with the Roman Carnival Overture. He wrote that when it was played at one particular concert "it exploded like a mass of fireworks and was encored with a noise of feet and hands." He meant that the audience liked it so much that they wanted to hear it again and cried "Encore! Encore!" and clapped their hands and stamped their feet.

When you hear the Roman Carnival Overture, can you understand that audience's reaction? Do you think you would know it is a piece about a carnival if you did not know its title? Does the saltarello section sound like jumping and hopping? Do you think that anyone could dance to music this fast? Can you hear music in your head?

Did you know.....

During the Revolution of 1830, Berlioz finished his most famous work, "Symphonie Fantastique" hearing the sound of stray bullets over the roofs and pattering on the walls outside his windows.

Camille Saint-Saëns

(1835-1921)

Camille Saint-Saëns (*kah-mee' saah-saws'*) was born in Paris about a year after Berlioz wrote Benvenuto Cellini. (In France, Camille is a girl's and a boy's name.) His father died when Camille was only three months old and the little boy was raised by his mother and his great-aunt. When Camille was two and one-half years old, his great-aunt began giving him piano lessons just for fun. To her amazement, Camille completed his first book of piano lessons in only one month. His aunt was afraid of overworking the little boy and stopped the lessons, but Camille became so upset that the lessons had to resume.

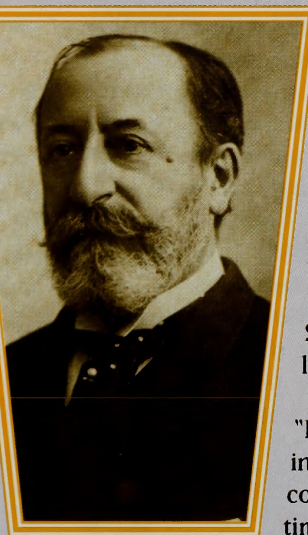
By the time he was ten, Saint-Saëns was an experienced professional performer and a promising composer. When he was thirteen, he was accepted into the Paris Conservatory and became one of its top students. When he finished school at age eighteen, Saint-Saëns was hired as the organist of a Paris' church. It was not long before he became known as the best organist in the world.

Saint-Saëns composed constantly and said about himself, "I produce music as an apple tree produces apples." He made his living as an organist until 1876 when he was finally able to earn a living composing as well as conducting and playing concerts. He also found time to devote to his many other interests including mathematics,

archeology, philosophy, languages and science. He collected fossils and owned a telescope. He wrote books, poetry and stage plays.

He married in 1875, but the marriage didn't last probably because his mother and great-aunt had spoiled him as a child. When his mother died in 1888, Saint-Saëns was crushed and for the rest of his life spent most of his time traveling. He went all over Europe, North Africa, South America, Russia and the United States giving concerts and being honored. He continued conducting and playing piano recitals until his death in Algeria at the age of eighty-six.

Saint-Saëns was a short man with prominent, expressive eyes, a strutting walk, and a nose that his friends said looked like a parrot's beak. He had many friends and enjoyed entertaining them by telling stories and doing impressions. He was popular with the French press and received a lot of publicity. He once said, "I live in music like a fish in water." He loved dogs and took his own everywhere he went.



Saint-Saëns had one of the longest and most successful careers of any composer in history. He was admired and respected by both the public and fellow musicians. Berlioz was one of the first to recognize Saint-Saëns's genius, and predicted a brilliant future for him. Berlioz would have been pleased to know that he was right.

Danse macabre

Danse macabre (*dawnce mah-cobb*) means "Dance of Death" in French. Saint-Saëns originally composed this piece for solo voice and piano. Singers complained that it was too hard to sing, so he rewrote it for orchestra. It is based on a French poem about Death playing the violin at midnight in a wintry graveyard for skeletons who come out of their graves and dance.

The first music we hear is pizzicato strings plucking twelve times to signal midnight. Then we hear a solo played by the concertmaster representing the Devil tuning his violin. An eerie waltz follows which grows as more and more instruments join in. A xylophone solo represents the clacking of the bones of the dancing skeletons. The boiling waltz stops suddenly with an oboe solo representing a rooster's crow signaling that dawn has arrived. Death objects with an impassioned solo, but nothing can stop the rising of the sun. The skeletons return to their coffins, and the last two quiet notes signal the coffin lids clicking shut.

There are two stories about the first performance of Danse macabre. One is that the audience disapproved of the story behind the piece and expressed their opinion loudly. Saint-Saëns's elderly mother was said to have been so upset that she fainted. In the second story the audience liked the piece so much that the whole thing had to be encored. In any case, it was not long before Danse macabre became a concert favorite.

Danse macabre is what is called a symphonic poem — an orchestral piece whose music has some kind of story. Saint-Saëns was one of the inventors of the symphonic poem. Would you know from just hearing Danse macabre that it has a story? Can you think of other music that you know that tells a story?

Did you know....
Young Camille Saint-Saëns was a child prodigy and played a piano recital when he was seven years old that consisted of a Mozart and a Beethoven piano concerto.

Aaron Copland

(1900-1990)

Aaron Copland (*cope'-lund*) was born in Brooklyn, N.Y. to parents who had just arrived in the United States from Russia. Their name was originally Kaplan, but the spelling was accidentally changed on their entry papers when they went through immigration. They decided not to correct the error.

The Copland family was not very musical. Aaron Copland wrote in his autobiography, "I was born on a street in Brooklyn that can only be described as drab. Music was the last thing anyone would have connected with it. In fact, no one had ever connected music with my family or with my street. The idea was original with me."


When he was very young, Aaron asked his parents if he could take piano lessons. Aaron's older sister had taken lessons without much success, and so they refused. Aaron, however, would not take no for an answer and asked his sister to teach him. He showed so much talent that he finally was allowed to take lessons.

Aaron was a good piano student, but he wanted even more. He wrote, "The idea of becoming a composer seems gradually to have dawned upon me sometime around 1916." Aaron tried to learn composition from a correspondence course, but it was not very satisfactory. By now, it was obvious to his parents that Aaron had special gifts, and so they helped him find a composition teacher.

Aaron's teacher's name was Rubin Goldmark. He was a good teacher but a little old-fashioned, and he simply could not understand some of the music that Aaron wrote. Aaron learned what Goldmark had to teach but did not show his teacher everything he wrote.

When he was twenty-one, Copland went to France to study. There he found teachers who encouraged him to write the music he wanted to write, and he worked hard to develop his own personal style. He was in France for three years, and





when he came back to America, he began his career as a composer.

Although Copland studied in France and his family was from Russia, he wanted to write music that sounded American. He loved all American music from classical, to folk, to jazz. He wrote pieces such as Appalachian Spring, Billy the Kid, and Rodeo that told stories about American people and places.

It was not long before Aaron Copland was famous. His music became popular with audiences, not just in the United States, but all over the world. It can truly be said that Aaron Copland is America's most famous composer.

"Saturday Night Waltz" and "Hoe Down" from Rodeo

Rodeo is a ballet written by Aaron Copland in 1942. The story is about a young woman on a Western ranch setting out to get herself a man. She is called the Cowgirl, and the two men she is interested in are the Champion Roper and the Wrangler.

The Cowgirl is a tomboy and hopes to attract her man through sports and competition. She is really good at both, but the cowhands all laugh at her. She wants to be treated like a woman, but she acts and dresses like a cowboy. The Champion Roper and the Wrangler hardly notice her.

The "Saturday Night Waltz" takes place in the ballet when the Roper takes pity on the Cowgirl and asks her to dance. When they go out onto the dance floor, she sees the Wrangler dancing with the Rancher's Daughter. The Cowgirl is overcome with jealousy and stands staring down at the floor. The Roper gets annoyed with her, and the embarrassed Cowgirl runs away from the dance.

In the "Hoe-Down," the dancing begins without the Cowgirl, but during the dance she reappears all cleaned up and in a dress. Everyone is amazed at how pretty she looks, and the ballet ends with the Cowgirl dancing with the Roper.

Copland loved American folksongs and used them whenever he could. Some people believe that he was thinking of "I Ride an Old Paint" when he wrote "Saturday Night Waltz." Ask your teacher to play the song, and see what you think. In "Hoe-Down" Copland uses an old country fiddle tune called "Bonyparte." Do you think it makes good music for a happy ending? If you heard the music from Rodeo and did not know its title do you think you would know that it is American? Why?

Did you know.....

After spending an evening in the dance hall of a small Mexican town listening to a Mariachi Band, Aaron Copland was inspired to write the work "El Salon Mexico."

Let's Sing!

When The North Carolina Symphony comes to play for you, we will play the compositions listed in this book. We will also perform other music that the conductor will announce at the concert.

In addition, we have included a couple of songs for you to learn so that you can sing them with us at the concert. "Old Dan Tucker" can also be played on instruments. We look forward to hearing an instrumental group from your school play this song before we all sing it with the orchestra. For those who will play, here are the directions:

1. Memorize the music so you can watch your conductor.
2. Possible instruments are recorders, stringed instruments, Orff instruments, bells, xylophones, and autoharps.
3. Your teacher will decide how many times you will play it.
4. If autoharps are accompanying, they can play the chords marked above the notes. Play two C major chords as an introduction.

Some folk songs are very old and have been passed on for so many generations that the composer is unknown. Others have composers whose names we know. "Old Dan Tucker" was written more than one hundred years ago by Daniel D. Emmett who also composed the song "Dixie." Emmett lived in Indiana, but "Old Dan Tucker" became popular all over the United States. It has been used as a square-dance song in New England, a play-party song in the Southwest, and is a favorite banjo tune everywhere. Do you think the words indicate that Old Dan was a real person?

Although "America the Beautiful" ranks as one of our most popular patriotic songs, it took twenty-eight years for its words and music to find each other. The words were originally a poem by an English professor named Katherine Lee Bates. It was inspired by a trip to Pike's Peak in Colorado in the summer of 1893. In 1910 it was published using the music of a song by Samuel A. Ward called "Materna." The combination was just what was needed to make people love it. There are many who think "America the Beautiful" would be a better national anthem than "The Star-Spangled Banner." What do you think?

For singing, everyone needs
to memorize these songs.

America the Beautiful

Words by Katharine Lee Bates
Music by Samuel A. Ward

Andante (♩ = 88)



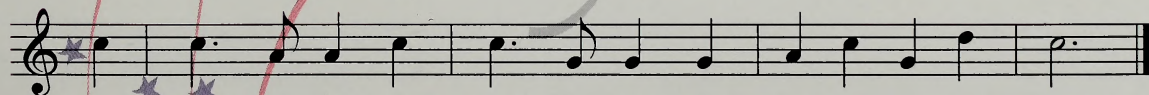
1. O beau - ti - ful for spa - cious skies, For am - ber waves of grain,
2. O beau - ti - ful for pil - grim feet, Whose stern im - pas - sioned stress
3. O beau - ti - ful for pa - triot dream That sees be - yond the years



For pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain!
A thor - ough - fare for free - dom beat A - cross the wil - der - ness!
Thine al - a - bas - ter cit - ies gleam, Un - dimmed by hu - man tears!



A - mer - i - ca! A - mer - i - ca! God shed his grace on thee
A - mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry flaw,
A - mer - i - ca! A - mer - i - ca! God shed his grace on thee



And crown thy good with broth - er - hood From sea to shin - ing sea!
Con - firm thy soul in self - con - trol, Thy li - ber - ty in law!
And crown thy good with broth - er - hood From sea to shin - ing sea!

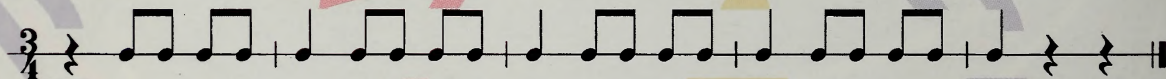
Rhythm Game

Clap out each rhythm and match it with the musical composition and its composer.

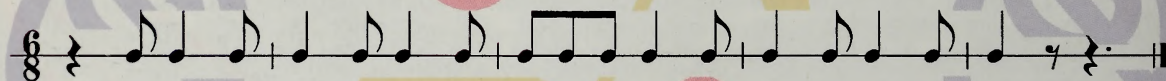
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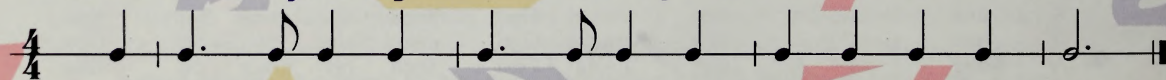
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3:



Bonus: can you guess which piece this is?



- a. *Danse macabre*, Camille Saint-Saëns
- b. *Roman Carnival Overture*, Hector Berlioz
- c. *"Hoe-Down" from Rodeo*, Aaron Copland